

AMATEUR CINE

W O R L D

JUNE—AUGUST 1943

**A ROAD SAFETY
FILM SCHEME**

By G. WAIN, F.R.P.S.

...

**AMATEUR FILM MAKING
IN THE ARMY**

By ALEC TAYLOR

...

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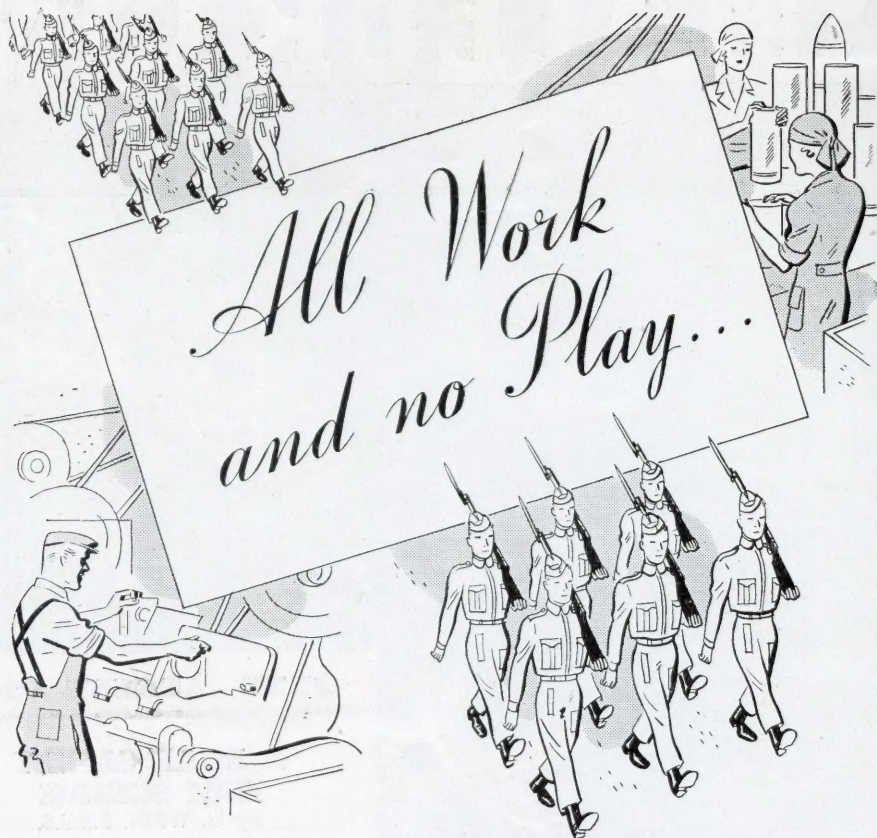
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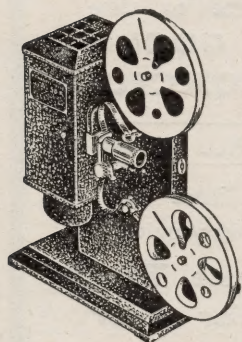
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SUMMER

JUNE, 1943—AUGUST, 1943

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GORDON S. MALTHOUSE, Editor

Chiefly About Dreams

THERE can be few amateurs who have not indulged in pleasant day-dreams of successful ventures in the professional sphere; and not a few achieve the reality. But none, surely, will expect to do so in wartime. They will, therefore, read with particular interest the account on the following page of the organisation of a scheme which brought to one of their number, Mr. G. Wain, honorary secretary of the Federation of Cinematograph Societies, the opportunity of doing many of those things and meeting many of those people which, for the duration at any rate, can only be the stuff of dreams for the rest of us.

The scheme is one which we have already referred to in these columns—and in which, incidentally, A.C.W. acted as link between sponsors and producers: the making of films, by amateurs, for the National Safety First Association.

The professional lives with films the year round; they are his work and his recreation, his stimulus and his relaxation. He talks of little but films, as those who have tried to shift the conversation round to anything else will ruefully have found out for themselves. In this rarified but very full world, Mr. Wain was able to live for six months.

Work in the daytime and often far into the night, a cine crawl round all the better-known dealers, visits to various studios, attendance at several recording studios (at one of which he reports hearing some excellent sound recorded on 16mm. film at 16 frames per second instead of 24), a visit to the film school at Harrow... here, indeed, is a colourful cross-section of a dream given substance.

It is, of course, a fact that the exigencies of the times and the cheerful generosity of amateurs were largely responsible for translating it into reality. The satisfaction that comes of assisting a deserving cause and the fact that participation in the scheme set a hallmark on their skill were—and had to be—the only reward.

Nevertheless, the entrusting of the production of the films to amateurs is, in the wider view, yet another notable recognition of the rapidly rising status of the amateur, the more so since the limitation of film stock has put a premium on ability. The Ministry of Supply would release the amount required only on condition that it received assurances that it would be used by those who knew how to use it. In other words, it had to be satisfied that the best amateur work could stand the test of being judged dispassionately and emerge on the same plane as the professional film.

* * *

Limitation of film stock is one of a number of reasons why readers in the Services should steel themselves to abandon any day-dreams which the article in this issue "Amateur Film-Making in the Army" may conjure up. Of course, there must always be an exception to prove a rule, and it is possible that a few Service readers may, like the author of the account in question, find the opportunity of engaging in their hobby while still serving. But they will not need to be told that the Army does not look kindly on exceptions to rules!

An amateur training film is unlikely to get beyond the scripting stage (unless, indeed, you choose to script it in your spare time purely for your own satisfaction, and are reconciled to the fact that it will have to remain an exercise for keeping your hand in) because the Army has its own Kinematograph Service which produces its own films. Some of them are made by outside documentary firms to scripts approved by the Director of Military Training, and under the supervision of the War Office throughout, and others by a production group in the A.K.S. itself.

Necessarily you cannot know the factors that will govern a decision to produce a film on any given military subject. And it is quite probable that the subject you have in

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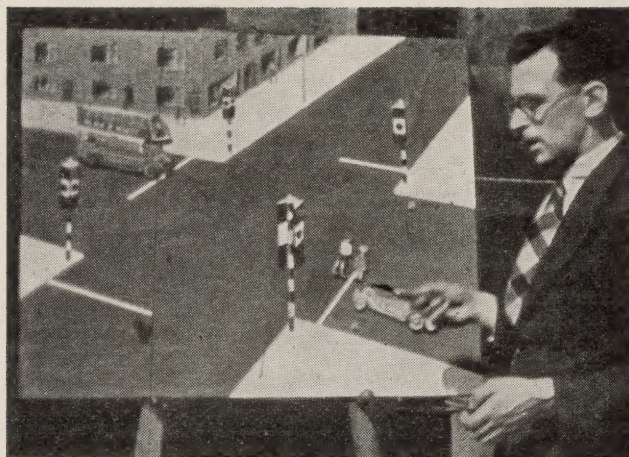
THE AUTUMN ISSUE OF 'AMATEUR CINE WORLD' WILL BE ON SALE SEPT. 1

A Road Safety Film Scheme



by

G. WAIN,
F.R.P.S.



The illustration is an enlargement made by Kodak Ltd., from 16mm. Kodachrome frames. Film: "Red for Stop." Producers: Southern Railway Film Unit—for the Royal Society for the Prevention of Accidents. Cameraman: G. G. E. Churcher. Demonstrator: G. Wain. Magnetic Blackboard supplied by "Wondersign" Ltd.

THE work of organising the production of a complete new library of films dealing with road safety for children, which I undertook last summer for the Royal Society for the Prevention of Accidents, was a full-time job which lasted for several months.

It was a task which required a complete understanding of the main causes of accidents to children, the measures taken to combat them, and the best methods of presenting road safety rules in pictures which would be palatable to school children. My previous teaching experience was a valuable asset, and the working knowledge of sub-standard film technique which I had gradually gained as an amateur, through the hard school of experience, stood me in good stead.

Presenting myself one morning at the London offices of the Society (which was formerly known as the Safety First Association), I was plunged at once into a world where for many weeks I was to devote my whole attention to films and nothing else. Not that many others of the large staff had anything to do with films—for the many and varied ramifications of the different Departments filled me with bewilderment—but I had crossed the threshold into an amateur cinematographer's paradise. In these days of restricted activities, when cine cameras are becoming museum pieces and film stock is at a premium, to be transported into a world where one lives, thinks and dreams of little else but films is an experience not lightly to be forgotten.

The scheme outlined by the General

Secretary, Lieut.-Col. J. A. A. Pickard, himself an enthusiastic cinematographer, was roughly as follows:

A list of sixteen "lessons" for walkers, and fourteen for cyclists was drawn up, each covering one important aspect of road safety. These subjects had been selected after a careful study had been made of the chief causes of road accidents, as revealed by the latest figures; and it was proposed to have as many films made as possible, each dealing with one "lesson" only, to avoid confusion in child audiences and duplication in subject matter.

Some of the films were to be made professionally, and in general these were to be S.M.P.E. sound films in colour, photographed at 24 frames per second in Kodachrome. For the rest, the co-operation of amateurs in various parts of the country was solicited, and here the assistance of *Amateur Cine World*, to which the scheme was first suggested, was of great value. Members of the Federation of Cinematograph Societies and of the Institute of Amateur Cinematographers, together with other sub-standard workers quickly responded to the call, and arrangements were soon in hand for some half dozen films to go into production at once, with others to follow.

But here the Voice of Authority was heard. Although the requirements of the amateurs in the way of film stock had been estimated at 10,000 feet of colour and monochrome combined, the Ministry of Supply (to which application had to be made for priority film

stock) now took a hand. It was made quite clear that before film could be issued to amateurs, some evidence as to their competence must be produced—"to avoid over-shooting by too enthusiastic cameramen." Moreover, in order to ensure that the right type of film would be made, the Society stipulated that each film script must be approved, and full details given as to the "lesson" covered. An estimate of the footage required, and information as to whether the proposed film was to be sound or silent, monochrome or colour, were also to be sent.

On my recommendation it was decided that silent films in colour should form the greater part of the Library—silent because of the comparatively small number of sound projectors at present in schools, and colour because of its greater appeal to young children. It was decided that "sample" films were to be sent to the Society as evidence of competence. Among the early starters were several A.C.W. "Ten Best" competition winners, together with other well-known amateurs, who submitted specimens of their previous work, as in the following examples:

D. S. Ashton "Landfall"
F. M. Marshall "An Apple a Day"
E. J. Martin, A.R.P.S. .. "Man on the Road"

As the scripts came in, it was often necessary to revise them so that they would conform more closely with the Society's requirements and general policy; and while in general little fault was found from a technical point of view, certain modifications were frequently suggested to prevent, for example, criticism from Government Departments, or motoring and other organisations.

It was essential, too, that dangerous practices should not be made to appear so attractive as to inspire children to copy them, and that "horror" should be used rarely, if at all. On several occasions I was asked to provide complete scenarios ready for filming, which I contrived to write when inspiration came.

Often the "specimen" films sent in were not quite up to the required standard, and offers of assistance had, reluctantly, to be refused. On the whole, more offers were refused than accepted. When script and sample film were approved, the first step was to apply for the required amount of film to the Ministry of Supply, plus 50 per cent extra to allow for editing and cutting. Each "producer" was also supplied with:

1. A reel and can to hold the film.
2. A letter from the Society authorising the Amateur to produce a film in connection with the Child Safety Campaign.
3. A Certificate from the Ministry of War Transport approving the Scheme, and asking Local and Police Authorities to give assistance when necessary.
4. A copy of "Control of Photography, No. 1," (H.M. Stationery Office), giving particulars of the Regulations governing the taking of photographs in wartime.
5. Posters and accident figures when required.

Many of the scripts submitted were both novel and ingenious. For example, Mr. Ashton volunteered to devote a great deal of his spare time to animating the toys in a nursery by the single-picture method, in a film called "Trouble in Toytown." Mr. Martin, in "A Bouncing Fellow," was to make a tennis ball tell its own story of its adventures, and describe how, by rolling into the road, it nearly brought tragedy.

(Continued on page 369)

AMATEUR

Producer	Film	Feet	Sound or Silent	Monochrome or Colour	Film Completed	Copies Made
D. S. Ashton	"Trouble in Toytown"	300	Sd.	Col.	No	
D. S. Ashton	"Signs and Signals"	400	Sd.	Mon.	Yes	
G. Wain, F.R.P.S.	"The Kerb Drill"	150	St.	Col.	Yes	Yes
G. Wain, F.R.P.S.	"A Good Servant"	175	St.	Col.	Yes	Yes
F. M. Marshall	"Play the Game—in the Right Place"	300	St.	Col.	Yes	
E. J. Martin, A.R.P.S.	"A Bouncing Fellow"	270	Sd.	Col.	No	
E. J. Martin, A.R.P.S.	"Road Signs and Signals"	400	St.	Col.	Yes	Yes
G. J. Hancock	"Tony Buys a Bike"	270	St.	Mon.	No	
Miss M. A. Moses	"Riding Abreast"	400	St.	Col.	Yes	Yes
T. S. Lutas, A.R.P.S.	"Police Signals"	300	St.	Mon.	Yes	
Scottish Educational Film Association						
Glasgow Branch	"The Penalty"	400	St.	Mon.	No	
PROFESSIONAL						
The Tanar (British) Corporation Ltd.	"Our Responsibility" (also two other films started, but held over for the time being)	1,600	Sd.	Col.	No	
Southern Railway Film Unit	"Red for Stop"	400	Sd.	Col.	Yes	Yes
do.	"The Permanent Way to Safety"	200	St.	Col.	Yes	Yes
do.	"Coming to Rest"	270	Sd.	Mon.	No	
The Royal Society for the Prevention of Accidents	"The Learner Driver"	800	St.	Col.	Revised and brought up to date.	

Amateur Film-making in the Army ★ ★ ★ ★ by ALEC TAYLOR

THOUGH a hobby that receives but scant encouragement from the authorities, they appearing to take the view that any form of relaxation not included in an E.N.S.A. programme or not part of the A.B.C.A. curriculum is apt to detract from the immediate task of soldiering, that of amateur filming has dozens, nay hundreds, of enthusiastic adherents in all ranks of the British Army. When it so happens, as with a friend of mine, that two or more of them are posted to the same unit, then things begin to happen indeed.

In the unit to which I refer, which is more or less of a static nature, these two men have set up their own unit cinema which gives four shows each week, and have produced several short training films using the members of that unit as actors therein. As this unit is situated well out in the wilds, the nearest town being about ten miles distant, it will be understood why each show is booked up well in advance, and even the local villagers clamour for invitations.

In my unit I am, unfortunately, a lone wolf though, since my commanding officer encourages initiative, I have semi-official sanction to do all the filming I like. When I first approached him for permission to make a film of the unit on semi-training lines, he was very interested and gave me leave to do as I wished, so long as I did not infringe regulations and what-not. So far, I have contrived to film only "innocent" subjects, and have now a number of shots representative of life in the Army, ready to weave into the structure of a film dealing with economy in transport.

For the first week or so of my shooting, I was able to obtain a few hundred feet of Kodak 16mm. Super Sensitive; so, since I thought that I could obtain more when I required it, I set about the job in a truly professional manner, using my Paillard model "H" and a Kodak model "E"—the former for shots incorporating effects such as fades, lap-dissolves, wipes, etc., and the latter for use "on location."

Then, with the stock used up, I found it impossible to get any more, and felt I should perforce have to give up. But no! Passing a photographic shop in Leeds one day while on leave, I espied a number of rainbow cartons in the window. Yes, it was Pathe 9.5mm. Super Sensitive Panchromatic, and I was able to buy sufficient for a film, with a bit to spare. But, of course, I had to postpone

production on 16mm. until such time as that stock once again appears on the open market.

Now, a 9.5mm. Dekko camera, with an f/1.9 Ross lens has taken over the job of helping me produce my first serious attempt at Army film-making. This instrument, the normal Dekko with a few additional features, such as a lens hood constructed from card, was one which I bought some seven or eight years ago and has done its work well.

The job of revising the script has now been completed, and the shooting of the first scenes are already under way. This revision was made necessary, of course, by the change-over of cameras, the Paillard's refinements allowing me to do so much more than is possible with a less expensive instrument.

The actual shooting has to be done out of duty hours, which does not permit of much picking and choosing of the locations, being governed chiefly by the length of time that the sun remains at a reasonable strength after tea. As the nights are gradually lengthening, and Double Summer Time is here, this problem is becoming considerably easier of solution. I estimate that the shooting of the "exteriors," as distinct from those taken in offices, garages, etc., should be completed in a couple of weeks. Allowing another month for "interiors," titling, editing and so on, I think that I can safely predict a "sneak preview" in the Sergeants' Mess in the early part of June.

In making an amateur film in the Army one must be prepared to improvise to the nth degree. As will be readily realised, it is not possible to cart around much in the way of gadgets, even though the unit may be one of the Transport variety, as is mine. Only the essentials can be taken. In any case it is inadvisable to take more than the bare necessities of life with one in the Army.

My list of equipment, in order of importance, is: camera, tripod and splicer, and cement. What! No winder or viewer? No. My film-winder is the Workshops emery wheel. The wheel removes and a special device, made in the Workshops, enabling my reels to be clipped on, is fixed in position.

My film-viewer is a W.D. reading glass, borrowed from the adjutant's office, where it is used for the examination of maps, photographs, etc. Our ingenious Workshops personnel have proved most helpful in this filmic venture. Non-returnable four gallon petrol cans have been transformed into the

most professional-like flood-lamps in a surprisingly short space of time. A stand, used during the day to support an electric drill, has been modified to permit of its use as a titler during the night.

The titles themselves are to be made by the very simple method of using ball-bearings on a background of perforated zinc. Both of these commodities are obtained from the Workshop store and are returned on completion of the job in hand.

The test titles, already filmed, have proved to be quite effective. One strong light of about two hundred watts, striking the title from a position to the left, or right, and about two inches higher than the title itself from the baseboard has the effect of throwing the high-lights of the steel balls into greater relief. Using two lamps from corresponding angles gives a flat effect, which lacks the lustre of the single lamp. Also, using two lamps from the camera position tends to create too many distracting reflections and spoils the whole show.

The lamps are 110 volt, 100 watt, and are used on a 200 volt circuit. With this type of lamp, and subjecting it to an overload, I find the result on close work equal to the more expensive—and practically unobtainable—Photoflood. I have used them, in their four-gallon-can holders, with equal success as a means of eliminating shadows in interior shots and also to augment the weak sunlight in exteriors.

In exteriors, I find that they are effective only at very short range, due to the absence of a condensing lens, but that when used as cross-lighting, give a greater depth to the effect on the screen. That halo effect, so beloved of the professional film-maker, can be obtained in this fashion, though it is not advisable to use it purely for its own sake.

I am speaking from experience when I say that. In one shot that I took of the commanding officer, I was using my lamp outside and, placing it in a position to lighten the shadows, inadvertently caught his head in the glare. The result on the screen was to make him look something like a product of Hollywood instead of a forthright soldier. Everybody noticed the "beautiful lighting" which, in itself, proves that it was wrong.

Andrew Buchanan's words at a film exhibition some years ago recur to me as I write this. He said that "the camera should not be used as a camera, and for its own sake, but as a means of expressing what the director considers is the correct treatment of a given subject." Truly a cogent argument.

When the film is completed, and before it is "generally released"—in this case the lads of the company are the public—a commentary is to be recorded and post-synchronised. This recording is to have four commentators, the officer commanding, the company sergeant major, the telephone orderly and myself. For the purpose of this recording, I have had my "V.G." Recorder despatched from home and, upon its arrival, intend to make test cuts to ascertain their recording potentialities.

All of which proves that, when we embark upon a military career, even if only temporarily, all our civilian interests and hobbies need not be left behind, and that by these very interests we can help to make the lives of our comrades in arms just that little bit better. I am confident that amateur filming will lose nothing during these years of adversity, but may well gain the interest of hundreds of new followers, all of whom will help towards the better production of amateur films in the years to come.

A ROAD SAFETY FILM SCHEME *continued from page 367*

Miss M. A. Moses, of Liverpool, was to feature a number of schoolgirls in a story about a bicycle ride, while Mr. G. J. Hancock's "stars" were to be boy scouts. Then an offer by the Southern Railway to make three films was gratefully accepted; and its Film Unit was soon in action, linking up the measures taken to ensure safety on the railways with those taken on the roads. The opportunity of writing and directing some of these films provided valuable experience.

In the short time at my disposal I was able to see very little concrete evidence as to the result of my efforts, for some of the films were several months in the making, and, indeed, a number of them are still unfinished. But the foundations had been laid, and it is

with a feeling of satisfaction that I hear periodically from the Society of the growing total of titles in the Library. At the time of writing, of all the films put into production, progress is as shown in the table at the foot of page 367.

With regard to distribution, as films are added to the Library, a description of them is given in "Safety News," the Society's bulletin, circulated to all Education Authorities at monthly intervals, and in "Safety Training," which goes to many schools once a term. When the number of films in the Library is sufficient to justify loaning on any appreciable scale, wider publicity will be given, and applications invited from any school equipped with a silent or sound projector.

★ *Dynamite*

Production .. Astra Film Corporation,
Glendale, Cal., U.S.A.
June, 1920.
Trade Show .. November 18th, 1920.
English Release .. April, 1921, distributed
by Gaumont. (Mer-
maid Comedy.)
Length 2 reels.

The Characters :—

Ham, the new foreman (Lloyd Hamilton).
The Manager, Professor Ben Zeen.
His Daughter, Christine.

I. Doubleyou, a Walking Delegate.

Sub-standard Availability : 1 reel 9.5mm.
2 reels 16mm.

DYNAMITE is a typical product of the 1920 American Comedy Studios: the style set in 1916-17 by Chaplin, Arbuckle and Lloyd was fully established, and one and two-reelers were being turned out in large quantities. Prominent among the stars of these excellent comedies were Buster Keaton, Larry Semon, Ben Turpin, and of course the casual Lloyd Hamilton who is here under discussion. Hamilton was born in 1891 and entered films in 1914 after considerable stage experience. He was a well established star of two-reelers by 1920, and continued making shorts for Educational well into the Talkie period, *Honk your Horn* (1931) being one of the later gems. He only made four full length comedies, none of which was outstanding, the best known being *A Self-Made Failure* for First National, 1924, directed by J. McDonald.

It is difficult to assess the responsibility for the various production phases in these comedies, but it can be safely assumed that the leading man, who was invariably surrounded by the same gang of supporting players throughout a whole series, did much towards the story construction and the supplying of new gags and action best suited to his style of comedy. Hamilton worked to a standard formula of burlesque stories laced with gags, through which he wandered with devastating results: his particular flair and speciality being a form of detachment from the main issue of the story, coupled with sublime understatements, and/or remarks diametrically opposite to those expected—generally expressed in crisp and well-worded titles.

The story of *Dynamite* is neither subtle nor profound . . . Trouble is stirred up at a munitions factory by a Walking Delegate . . . The Manager refuses the Delegate's terms to

settle this trouble . . . Ham comes in and is offered a job as new foreman . . . in spite of friction with the Delegate he takes the job . . . The Strikers hear of the marvellous new formula and blow up the Manager's safe . . . but Ham has the formula and so has to be chased . . . Meanwhile the Delegate fixes a neat time-bomb to blow up the Manager and his daughter . . . Ham eludes the chasers and flings away the bomb in the nick of time.

This framework, for which it is unlikely that any originality would be claimed, allows a good measure of comic stuff in the "munitions factory," where *Dynamite* and T.N.T. are injudiciously flung around. The other routine ingredients—villain, professor's daughter, mob, and chase—are also properly catered for.

The film opens with one of those inspired titles that are a never-ending source of joy to the student of cinema :—

- a. TITLE *Owing to International Complications, the Hades Munition Factory was working at full pressure.*
- b. L.S. (Iris-in) Exterior of Hades Powder Works. MIX TO.
- c. L.S. Man addressing two clients . . .
- d. TITLE *Professor Ben Zeen was in conference with important Clients.*
- e. C.M.S. he says enthusiastically :—
- f. TITLE *"Gentlemen, the formula is a success: I expect great things from my new powder."*

This opening, though over-titled, is a slick introduction and the formula mentioned in (f) gives promise of a chase to come.

The action next shifts to a long shot in the factory, where explosives are being man-handled by a weird gang of workers: the set is covered with a medley of notices—T.N.T., Powder, Positively No Smoking, &c. Through a door, with the burlesque-villain-slouch, enters the top-hatted Walking Delegate. He sets the seeds of unrest and the gang therefore deluge the Professor with a petition. The titles here are forced, but redeemed when the Delegate enters, disperses the clamouring gang, and turns to the Professor with the remark, "99 per cent of your business, and your daughter's hand, and I'll stop the strike." This is badly received by the Professor and his daughter, and the Delegate strides away, thwarted, his hands clutching at air.

Then Ham appears on the scene and is offered a job as foreman "with good prospects of a high position." He wanders into the factory, casually tosses up a shell, and as the smoke clears away is revealed with black face and fewer clothes but (a nice touch) still clutching his travelling bag. (Still No. 1).

Ham's first appearance as "foreman" is well arranged :—

- a. L.S. Ham enters . . .
- b. L.S. walks past gang and Delegate, but latter grabs him, flings him down, picks him up: Ham remarks

FAMOUS LIBRARY FILMS. Nos. 18 & 19

CRITICAL COMMENTARIES BY H. A. V. BULLEID

- c. TITLE "I am the new foreman."
 d. L.S. (as b) Delegate knocks him down : gang pick him up, restore his hat, he says
 e. TITLE "Why spoil my whole day?"
 f. C.S. Delegate does the hat-nose gag (see still No. 2) and walks away.
 g. L.S. (as b) Ham flings down hat and jacket and strides—
 h. M.S. —up to Delegate who turns so Ham strides—
 i. L.S. (as b)—back and borrows a hammer and tiptoes—
 j. M.S. (as h)—up to Delegate but has to hand over hammer and himself receive the blow, so he totters—
 k. L.S. (as b)—back and collapses among the gang and—
 l. C.S. —stares at—
 m. L.S. 5 ghostly Delegates laughing at him—
 n. C.S. (as l) he stares
 o. M.S. (as h) Delegate whips off jacket and advances—
 p. L.S. (as b)—disperses gang, sets to work on Ham, bashes him on floor and flings him away—
 q. M.S. (as h)—away—
 r. L.S. he lands up with the Professor and
 s. M.S. —shakes his hand and remarks . . .
 t. TITLE "This is a nice place. I like it."

This crisply-cut and well-constructed sequence is the best in the film and is full of interest. The insults (b) and (d) with absurd responses (c) and (e) are grandly comic, the titles making excellent counterpoint to the action. (h) and (j) are repetition effects, the second being the stronger, of text-book perfection. (g) and (o) compare the jacket-flinging of the two diverse personalities. (l — n) is a fine Close-up : and what Ham sees, in (m), is a grand pictorial exaggeration of "seeing double." In the middle of (p) a dummy is substituted for Ham, the effect

being spoilt by about four frames too many being left at the beginning of the dummy shot. (q) shows the dummy flying towards the doorway, and in (r) Lloyd Hamilton dives through the door and does an excellent somersault to land up in front of the Professor, being only partly assisted by shooting at about 8 frames per second. Title (t) caps a delightful chunk of comedy.

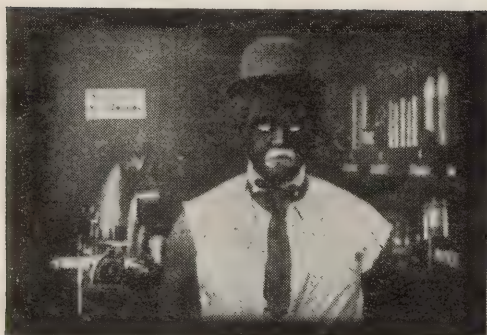
Ham is left with Christine, introduced by a superimposed title which is foreign to the style of these comedies, whose producers were too cinematically minded to make use of this tempo-destroying and reality-shattering horror. Meanwhile a chicken enters the factory and pecks up some powder, then lays an egg which drops on to a workman's bald pate and explodes. Ham enters, stoops over a dynamite box, and a second egg drops and explodes on his beam, startling him. A third egg explodes behind him. He catches the fourth, tosses it away : it explodes, startling him still more. These four effects gain force by repetition. Then Ham grabs the chicken and throws it out : it explodes, evoking his comment "She must have been a Plymouth Rocket." A cloud of white feathers then fall over him, whereas the chicken was a red : this seems to be a gentle leg-pull at anyone who challenged the title . . .

A simple mid-shot and title explain the gang's intention to steal the formula ; meanwhile Ham drinks a spot of T.N.T., with the result of an explosion at every spit (which seems fundamentally hygienic).



2.—Narked by the Walking Delegate... Lloyd Hamilton in "Dynamite,"

Among the films already reviewed by Mr. Bulleid in this series are "The Battleship Potemkin," "Cinderella," "The Italian Straw Hat," "Siegfried," "The Cabinet of Dr. Caligari," "Raffles," "Michael Strogoff" and "Faust." (Back numbers of the issues in which they appeared are unfortunately no longer available).



1.—Sadder but wiser after an explosion . . . Lloyd Hamilton in "Dynamite."



3.—CM.S.—Nonchalant escape by Ham from mob of strikers!

Next, very explicitly, the safe is blown open: in M.S. the gang set the charges, detail C.S. shows the fuze sizzling, in L.S. flame runs round the door, and in M.S. papers come flying out. These shots are really brisk and lively. The gang dash in and enter the safe: the Prof. and Christine enter, and with glorious stupidity get the formula from its real hiding place (another absurd superimposed explanatory title ruins the detail shot) in nice time for the gang to turn and spot them.

They dash away but are cornered in the factory, so Christine pops the formula into a huge box. All disperse, the box lid rises and Ham emerges. As he stands looking at the formula he is of course seen, and the chase starts. There is a certain sublime wit in Ham's presence in the box . . .

The Professor and Christine are being tied up when Ham, chased, bursts in and hides in a crate: which of course is immediately taken away and turns out to be bottomless, leaving Ham exposed (it's that gag again). The gang all set in, bashing him, but he crawls out, nonchalantly lights

up (see still No. 3) calls "*Couee!*" (Title), pushes the whole bashing bunch over, and scrams. In long shot he makes for a fire-escape, and climbs up, hotly pursued: in a long shot panning vertically from the first to the eighth floor they all sprint up, Ham reaching the roof with a fair lead. Half-speed assists this hefty climb. Meanwhile, with fitting gesticulation, the Delegate sets the time-bomb: "*Mark me, and mark me well, at 5 o'clock you will be in . . . well—use your own judgment.*"

The gang chase Ham over the roof-tops, and to dodge them he scales the parapet and hangs from a rope suspended between two skyscrapers: in which awkward position I. Doubleyou spots him from the roadway far below. Then, succinctly . . .

- a. M.S. Delegate whips out revolver and fires.
- b. C.S. Ham screams in horror.
- c. C.S. (fringed) The rope cut through by bullets.
- d. L.S. Ham swings on a downward arc . . .
- e. M.S. . . . swings up to a wall and . . .
- f. L.S. . . . through wall, amid a cascade of bricks, to where Professor and Christine are tied up.
- g. CM.S. He (still with bowler) realises the difficult posish, and . . .
- h. L.S. (as f) . . . goes to release them.
- i. C.S. Time-bomb clock just on 5 o'clock.
- j. L.S. (as h) Ham yells, flings away bomb, it explodes, screen filled with smoke.

Here ends the 9.5mm. version: actually Ham was blown to the top of a telegraph pole, and thus attained the high position predicted earlier.

As in the shot of the fuze, shot (c) above is masked, for emphasis. (d) has an indistinguishable dummy Ham: the (d)-(e) cut is perfect. (f) is a case of the use of balsa wood bricks. The bowler *in situ* in (g) is a grand touch. Altogether, a grandly cinematic final sequence to an excellent comedy.

* * *



6.—Laurel discusses terms with the Boss.

★ *Old Soldiers Never Die*

Production .. Hal Roach for Pathé,
about 1921.
English Release .. about 1921. Distributed
by Pathé.
Length 2 reels.

The Characters :—

Private Stanley (Stan Laurel).
Sergeant Bing (James Finlayson).
Commanding Officer.
Builder's yard Boss.
Hefty Foreman.
Nail-basher (Arthur Housman).

Sub-standard Availability : 1 S-reel, 9.5mm.

STAN LAUREL went over to America with Fred Karno's Company (along with Chaplin) and started in films for Hal Roach in 1919. *Old Soldiers Never Die* is typical of his early films, was probably directed, or at least supervised closely, by Hal Roach, and marks another stage in the history of this famous Comedy Factory, as compared with *Doing-Doing-Done*. Snub Pollard and Our Gang occupied the rest of Roach's attention at the time. James Finlayson was also a new-comer; after stage experience in England and America, he first entered films with Keystone, under Mack Sennett. At this period O. Hardy was making comedies with other Companies (e.g., for Vitagraph, supporting Larry Semon), and he and Laurel first teamed about 1926 in Hal Roach comedies distributed through Metro-Goldwyn-Mayer. Their new picture *A Haunting We Will Go* therefore marks a good long run in the comedy headlines. Moreover, J. Finlayson and A. Housman continue to appear as their supports.

Old Soldiers Never Die is an Army-cum-Building comedy with a vicious-circle story...

1. Private Stanley crosses swords with Sergeant Bing.
2. Stanley is demobbed and gets job in Builder's yard.
3. Bing ditto, ditto, so sword-crossing continues.
4. Accidentally, Stanley gets put in charge: the house they build collapses.
5. They re-join the Army and continue as (1) above.

The film opens with an iris-in long shot looking down the lines, the iris being delayed as a bugler sounds a call. Then soldiers rush from the tents and fall in under Sergeant Bing. The C.O. suggests that someone is missing: the title "*Stanley again, Sir*" affords the necessary indirect introduction to Laurel, providing the pleasurable anticipation of finding the comedian in some sort of absent-minded predicament. Bing looks into tent after tent: then in mid shot, Stanley saunters

out of his tent, weighs up the weather, and prepares to wash his teeth with an enormous tooth-brush. The rambling title is probably an addition in the abbreviated version. In C.M.S., tooth-brush poised, he pauses as the Sergeant dashes up... (still No. 4), squeezes out tooth-paste in his agitation... is chased on parade with loose jacket and one puttee still to be put on, which he tries to do whilst marching up and down, kicks from the Serg. and bumps from the rest of the section causing comic if familiar difficulties.

Settled in place at last, Stan is informed of his de-mobilisation, so he salutes, hurries off, blowing kisses to all. A cut-in C.S. of the C.O. shows him piqued but not astonished.

Withdrawing his civvy clothes, Stan contrives accidentally to take a colleague's bundle, which he has decided are of superior quality: so we expect, and are gratified to see, that he emerges in clothes far too big: in the meantime the whole section has been de-mobbed except Bing, who is thus infuriated at Stan's jeers. With difficulty, due to over-long sleeves, Stan shakes hands with the C.O., who adds that Bing will be free the next day.

Stan, after a job, walks into L.S. of a builder's yard, in which a queue of applicants fills the space between two windows, each of which bears a hand pointing to the other with the note "*Apply next window.*" He goes to one end, but is slung to the other with a rolling effect, being spun down the queue. He lights a cigarette; and in a moment his packet is going down the line; the last man discarding it, empty: similarly, he passes down the line giving lights: so is back at the first window.

This action is very well covered in C.M.S., M.S. (pan), and establishing L.S., sparkling quality in brilliant sunlight. Then Stan laughs right at the camera, at his good luck; and raps on the window: and looks away and raps again but now there is a bloke's head there, and he is none too pleased and points saying "*Apply next door, please.*" So poor Stan is dispirited (the situation is a fore-runner of the later crying scenes, now famous), and walks away: but just then the Boss drives up, and takes him in...

This (unnamed) player is a familiar figure in Hal Roach comedies. He is often to be seen with Snub Pollard or Will Rogers in the many comedies available on 9.5mm. and 16mm., and he appeared in Harold Lloyd's *Safety Last* (1923) as the Publicity Manager. Here he instructs the typist to give Stan a starting note: and paternally pats his new messenger-boy. Stan leans on the typist's desk, which closes, concealing the typewriter; he looks for it in bewilderment; the girl laughs and hands over the starting-note: he



4.—Stan Laurel and James Finlayson in "Old Soldiers Never Die."

reaches for it but his over-size sleeve conceals his hand : so he pulls the hand out with the other hand—a good gag, well put over. Fade out.

The Foreman is sawing a plank as Stan walks up, directed by Arthur Housman in the background. Naturally Stan puts a foot on the plank and upsets everything, particularly the Foreman ; but the latter soon calms down and instructs him to get on with the roofing. The set is a skeleton house, in construction, on the Hal Roach lot which will also be familiar to many as the scene of various affairs of Lloyd, Pollard, Bebe Daniels, and Our Gang. One sublime L.S. shows Stan set off up the ladder with a roll of roofing felt : his bowler falls off so he descends for it, but starts back without the felt, re-descends and finally up again, complete. Then a C.S. of the Foreman, exhorting him to quit stallin' an' get cracking.

A title redundantly explains that Bing is de-mobbed and gets a job at the same yard : then, crisply

- a. L.S. Bing walks along by house carrying two buckets.
- b. L.S. Stan puts down roll of felt on roof, it rolls over the edge and
- c. L.S. (as a) coshes Bing good and proper.

Bing is indignant, sets out to administer justice : but, neatly, Stan descends one ladder just as he climbs up to the roof : and after a fruitless search of the roof, Bing descends just as Stan re-ascends. This is all covered in L.S., but the angles are shrewdly chosen. The gag is repeated as Stan goes down again : but this time Bing stays on the roof, only to be bowled over the edge as Stan carelessly pushes the roll over the apex and it trips him up. Meanwhile, in a C.M.S. all to himself, Arthur Housman completely fails to drive in a nail till he covers his eyes and takes a successful shot in the dark . . . (Still No. 5).

Stan next proceeds with tarring the roof, ending in the usual chaos and mess : walking

away, his foot goes through the roof and he saws a plank to make this good : but of course Bing was standing on the other end of this plank, so another crash results, followed by another fight, duly interrupted by the Foreman. This is a good sequence, straightforwardly presented. Stan is forcibly stopped by the messenger boy and handed a letter ; this (printed, not typed, a queer error) puts him in charge, so he bosses the Foreman and Bing is chucked out . . .

Then the Boss returns, discovers Stan was given a letter addressed to his assistant Mr. Standley by the new messenger boy, and hastens to the scene, to find the house just finished : so Stan keeps his new job. (The co-incidences, improbabilities, and illogic are here quite frightening, which is unsatisfactory as the film never quite decides whether it is burlesque or realistic comedy, i.e., of the *Dynamite* or *Doing-Doing-Done* types, respectively). In C.M.S. he takes the Boss aside to discuss terms (Still No. 6), and in full L.S. the house collapses : all rush forward except Stan, who walks up rather meditatively. Then, very nicely . . .

- a. C.M.S. Boss raises his hands to Heaven, Stan turns and says . . .
- b. TITLE "Excuse me. I have an appointment."
- c. C.M.S. (as a) he says, and walks away, Boss hurls his hat to the ground . . . FADE OUT.
- d. L.S. FADE IN. Stan walks down the lines (same angle as first shot in the film) . . . and meets the C.O. again, and then meets Bing again : chase : The End.



5.—Arthur Housman as a nail-basher. "Old Soldiers Never Die."

A brief comparative summary will be of interest :

SCENARIO. *Dynamite* scores in this phase, the construction being notably superior. *Old Soldiers* is rambling, its epilogue is so obvious as to be an anti-climax, and it works in music-hall turns that give it an episodic air. The improbabilities, which suit *Dynamite*, are another weakness.

DIRECTION. A slick hand guided *Dynamite*, and the groupings, timings, and reactions are good

(Continued on page 383)

"DO IT YOURSELF!"

practical ideas for the handyman

BANISH THE BORDERS

"... the square picture that results in the 9.5 mm. silent edition of talkies... I wonder if many of your readers dislike this shape as much as I do? The remedy is for the manufacturer to enlarge the frame sufficiently to fill the width of the sub-standard film..."

That is an extract from a letter addressed to the Editor which appeared in the April issue of this journal in 1941 and followed a comment on the wastage of film incurred in reducing "talkies" designed to run at 24 frames per second, to sub-standard "silents" which in the ordinary way would give satisfactory results when run at 16 frames per second. 35 mm. "talkies" are produced for their own special market, and not for the benefit of the sub-standard amateur. Consequently nothing can be done about the frame speed, but the square picture occupying only part of the available film area in the 9.5 mm. reduction does, undoubtedly, call for attention.

Conditions will vary with different projectors. In my own case, using a masked screen dimensioned to suit "silent" film reductions or films taken with my own camera, when a "talkie" reduction is shown, the film borders intrude at the left hand side and bottom of the screen. It is most irritating and spoils the clean picture normally obtained with a masked screen.

Each of the three sub-standard sizes of film has its own particular advantages. For home use, where wear and tear is limited, 9.5 mm. scores in the Picture Area to Film Area ratio and thus supplies the maximum amount of Picture for the minimum amount of Film. That is a strong point with many amateurs and it is regrettable that Messrs. Pathé have been unable to carry that feature into their "talkie" reductions. The net available area for the picture on "silent" reductions and for direct reversal or neg.-pos. movies taken with a 9.5 mm. camera is 8.5 mm. by 6.5 mm. The "talkie" reductions appear to have an available picture area of only 7.5 mm. by 5.5 mm. This amounts to a reduction of "useful" film area bordering on 25 per cent of the original.

At first glance, it would appear to be an easy matter when reducing from 35 mm. "talkie" film to lessen the degree of reduction to such an extent as to make the "talkie"

In each issue our contributor supplies worth-while ideas: things to make and things to do. Suggestions for gadgets are welcomed.

By G. A. GAULD, B.Sc.

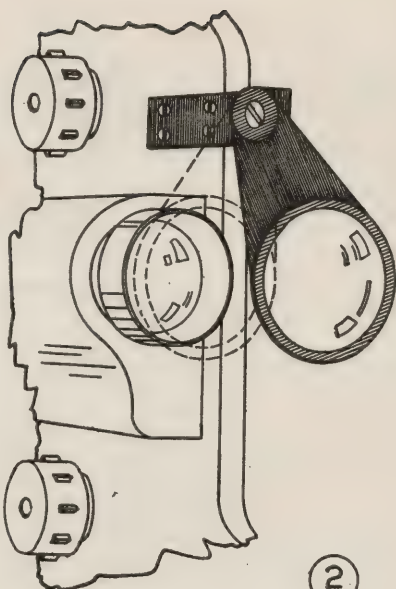
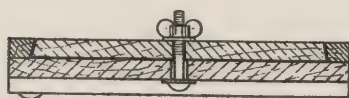
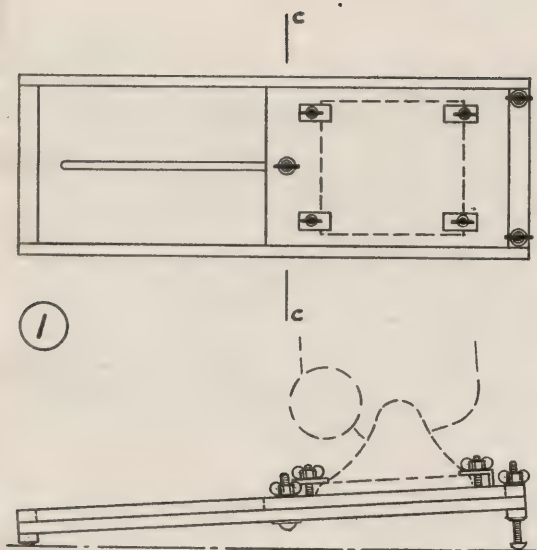
reduction fill the area normally occupied by a "silent" reduction.

Unfortunately there are technical snags. I have corresponded with Messrs. Pathé at some length and, while it is impossible here to give a full account of the methods and equipment used, I may say that three reduced negatives are produced at the one time from a special duping positive. The technique is somewhat involved and necessary to produce prints suitable for projection in a home cinema.

Messrs. Pathé are fully aware of the shortcomings of the "talkie" reduction and were conducting experiments with a view to overcoming the difficulty when war broke out and put an end to their researches. For the time being, therefore, we shall have to accept things as they are and deal with the problem at the projector. We cannot improve the Picture to Film ratio, but we can prevent the intrusion of the unwanted borders and at the same time retain the full use of the greater picture area available on the "silent" reductions.

The use of a smaller gate opening to suit the "talkie" reduction must be ruled out. This would obviously reduce the picture area available on the movies taken with our own cameras. A supplementary mask for use with "talkie" reductions could be used in the ordinary gate but the borders would still show up on the screen. Obviously, the only way to tackle the problem is to increase the degree of magnification when showing "talkie" reductions, and so make the smaller film picture fill the "silent" screen. This can be readily achieved in two ways.

The simplest method, particularly suitable for the relatively short throw used in the "drawing room cinema," is to increase the length of throw, and so increase the magnification of the screen image. Conditions will vary with different projectors but, to take an



example, let us assume that the throw is twelve feet, and an increase in picture size of one twelfth is required to throw the "talkie" borders back behind the masking on the screen. This object is attained by moving the projector back a distance of approximately one foot and refocussing.

To avoid the necessity of flapping the picture about to reset and refocus for a changeover, the adjustment may be made automatically by means of a simple sliding baseboard on the lines of Fig. 1. It consists essentially of two baseboards; the upper one to which the projector is clamped slides over the lower baseboard, controlled by guides, the extent of fore and aft movement being limited by a stop at each end. The required amount of movement is determined by actual experiment and a locking screw is provided to clamp the sliding base in position at either end. Adjustable feet can be added to the main baseboard as indicated in the sketch, to simplify the setting up of the projector in the first instance. The appliance is so simple that I do not think any further description is called for.

Refocussing will, of course, be necessary. If the projector is constantly used in the same room, it is an easy matter to mark two

indexes on the projection lens giving the approximate setting required in each case. The exact final adjustment can be made during the first few feet of film when showing, and should be so slight as to be quite unnoticeable.

As the increase in throw will become considerable when the projector is used in a concert hall, this method is unnecessarily cumbersome for audiences beyond the scope of the home cinema. Under these conditions, it is better to obtain the required increase in magnification by the use of a supplementary lens of the "spectacle" variety. It will be found that the focal length of the supplementary lens required is very large in comparison with the focal length of the projection lens. Hence the distortion which might be expected when using a simple, uncorrected spectacle lens is quite unnoticeable. Even with a $1\frac{1}{2}$ lens as commonly used in the home cinema, the difference is considerable and the distortion so slight as to be of no consequence. As the fitting is simple and unobtrusive, it has advantages in the case of the home cinema too, and is the method I prefer to use myself.

At first glance, it would appear that a concave supplementary lens is required to increase the "spread" of the beam. However, if a little thought is given to the problem, it will be realised that the reverse is the case. We know that the shorter the focal length of a projection lens, the greater will be the magnification of the screen image for a given throw. Thus, to increase the magnification of the screen image on a given throw, the focal

length of the projection lens must be *reduced*. Obviously, therefore, a *convex* supplementary lens will be required.

To take an example, we will suppose that the projection lens is of 2" focal length and that again, the desired increase in magnification is of the order of one twelfth. The focal length of the projection lens will have to be reduced by one twelfth. That is to say, the combination of projection and supplementary lenses will be required to have a focal length of approximately 11/12ths of 2", or 1.556".

Delving into my old school Physics book, I found a formula giving the resultant focal length of two thin lenses in contact. Now the projection lens is neither simple nor thin, nor can the supplementary lens be mounted in contact with the projection lens.

Nevertheless, the formula for the simple case may be used as a rough guide to the focal length required for the supplementary lens. Here it is:—

$$F = \frac{f' \cdot f''}{f' + f''}$$

Substituting the values for the example taken:—

F, the value of the combination, is required to be 11/6".

f' is the focal length of the projection lens, 2".

f'' is the focal length of the supplementary lens.

Therefore:—

$$\frac{11}{6} = \frac{2 \cdot f''}{2 + f''}$$

From which we find that:—

f'' is approximately 22"

Again, my Physics book informs me that if the sign is positive the lens is convex. f'' is positive in this case, and so the argument given above receives full support from the physicist!

The next step is to visit the local optician and find out what he has to offer in the way of a double convex lens of approximately the focal length required. An experimental check can then be made. If the increase in magnification is too great, then a supplementary lens of somewhat greater focal length will be required and *vice versa*.

Having finally obtained the correct lens, a swivel mount attached to the projector body is made on the lines of Fig. 2. It becomes a simple matter to swing the supplementary lens in or out as may be required according to the type of film in use.

Refocussing of the main projection lens will, of course, be required at each changeover. Index marks can, however, be made in the same way as suggested for the alternative method, and the final running adjustment should not interfere in any way with the efficiency of the show.

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Secretary's Report

At long last we have almost caught up with the demand for two "Notes"—"Sound Tracks and Their Faults," by Philip Jenkins, and "Some Notes on S.O.F. Recording," by Desmond Roe. By the time this is in print we hope that all requests to date will have been dealt with. These notes are available on loan to applicants who send a stamped envelope or label. (Postage on "Tracks" is 4d.) Mr. Roe informs us that he intends to produce a "second edition" of his notes, since the original version was not intended for general distribution and was, in fact, a reply to a reader's question. Details of the new edition will be announced in due course.

We have just heard that a new communication from Messrs. Jenkins and Bradley (both T.I.D. Board members) is almost ready for release. The subject is "The Effective Presentation of Sub-standard Sound Films"—a matter which certainly deserves a great deal more attention than it receives. Application for the loan of this pamphlet (on the usual terms) may be made now—strict rotation will be observed.

Next, we are happy to welcome Mr. Aldous to the T.I.D. Board. Mr. Aldous, whose interest and activity in cine and radio matters is indicated by an impressive list of letters after his name, has very kindly offered to deal with questions on direct disc recording. The arrival of this new member makes the T.I.D. Board reasonably complete. The present members now include a S.O.F. Recordist, a S.O.D. Recordist, a Laboratory Technician, an Engineer, a Radio-Electrician, and a "Ways and Means" Expert. The experience of each member is not by any means restricted to one branch only, and all are enthusiastic practitioners of the arts of sub-standard sound. They are waiting to reply to your questions, whether the topic be mechanical, photographic, optical, electrical or acoustic—and there is no charge beyond return postage.

But please remember, too, that one of the primary purposes of T.I.D. is to collect

information from amateur experimenters, so that we may all benefit from the findings of each. We are always very glad to have reports of any individual experiments, conversions, methods, etc., and to make this information as widely available as possible, whether by publication, or by circulation of "Notes."

Let us know also when you find any difficulty in following constructional items in T.I.D., or any snags which have cropped up in your execution of these. All such items are based on tested and tried productions, but in individual cases small deviations from specifications, whether intentional or not, may upset calculations badly. For instance, in the recently published amplifier circuits, the alternative transformer coupling circuit made no mention of the fact that the grid resistor of the following valve would be redundant. In fact, with some makes of transformer, it will reduce the volume quite considerably, as two readers have discovered, and possibly others may be interested to know. Tell us, too, when you find the constructional items useful, and suggest other subjects for us to deal with.

As promised in last issue, this T.I.D. is composed almost entirely of a selection of questions dealt with during the past few months, in some cases giving rather more detail than in the original reply.

Flywheels

Q. What size of flywheel is required for damping a rotating-drum scanner, and what is an "oil-floated" flywheel?

A. The first part of this question cannot be answered with a definite figure. In a rotating-drum scanner, the drum—usually somewhere about 1" in diameter—is connected, either through a short shaft, or directly, to a flywheel. This flywheel is kept in motion solely by the traction of the film on the drum.

Obviously, the heavier the flywheel the greater its damping effect, and the smoother the resultant sound. But equally obviously,

the greater the strain on the film, especially when starting-up. As this strain is taken solely by the sprocket-holes, it must be kept within reasonable limits.

The answer, then, is a compromise. If your particular machine starts up very smoothly, and if the sound-head drive is provided by a large-diameter sprocket-wheel (12 or 16 tooth), then you may safely use a much heavier flywheel than with a "snap-starting" projector and a small (7 or 8 tooth) wheel.

Assuming a normally easy start, and 12-tooth sprockets (the film in engagement with at least half the teeth at any given instant) a suitable flywheel would have a diameter approximately four times that of the drum, and about $1\frac{1}{4}$ times the width of the gauge of film. I.e., with a 1" drum, and 16mm. film, a $4" \times \frac{3}{4}"$ flywheel would be indicated. The weight of this, if made of brass or type-metal, would be in the region of two pounds. (Ball-bearing support is practically essential.)

It has been found that the heaviest flywheel which can be safely used may be too light (or have too little momentum) for complete damping under certain conditions, although normally entirely satisfactory. To meet these cases (or to increase the margin of reserve) several ingenious methods have been employed. Of these, the only one which appears to have found favour in the sub-standard field is the "fluid flywheel."

Despite the barrage of pseudo-technical descriptions of this device, it seems evident that it is mainly a method of easing the starting-strain, thus permitting a more effective weight (momentum) to be employed. It consists essentially of a hollow drum, fixed to the rotating shaft, and containing a solid flywheel suspended by ball-bearings or roller-bearings on the same shaft. The space between the two is filled with oil, and the whole is sealed. During the rapid acceleration of starting, the outer drum revolves freely, with the shaft, and it is only after an appreciable delay that the oil-drag brings the flywheel proper up to running-speed, thus spreading the starting-strain out over a safe period. Once the two components of the flywheel are revolving at the same speed, the damping effect appears to be almost as great as if the entire assembly were rigid.

Lamps in Series

Q. *Some time ago (June '42) it was suggested in T.I.D. that the exciter lamp might be run in series with a projector lamp of the same amperage. Is there any reason why one could not extend this, and use a 4-amp exciter in series with a 5-amp. (100v., 500w.) lamp, by shunting the exciter with a resistance to absorb the extra ampere?*

A. Unfortunately, yes. The two interconnected reasons are that a metal filament has a much lower resistance when cold and when warming up than when it has reached the normal running temperature, and that the time taken to reach this point depends upon the thickness (amperage) of the filament. Consider an extreme case—a 7.5 amp. projector lamp in conjunction with a 4 amp. exciter, the latter shunted by resistance to absorb the extra $3\frac{1}{2}$ amperes. On switching on, the exciter will reach full running temperature in about half a second, but the projector lamp will take twice as long, and during this extra time it will be passing excess current—possibly in the neighbourhood of 50 per cent. overload. This surplus must pass through the exciter and its shunt, and the momentary "flash" will seriously shorten the life of the exciter. (That is, in case of filaments of unequal amperage, the transient current is determined by the one having greater length—voltage.) The smaller the discrepancy between the amperages, the less will the momentary overload amount to, but it must be considered.

The converse, however, is quite practicable, and it would be quite in order to connect a 4-amp. exciter in series with a 3-amp. projection lamp (assuming that the apparatus is otherwise suitable), the latter shunted by a 100v. 100w. household lamp, in the case of a 300 watt. Here, although the exciter filament is the slower-heating, its effect is limited by its relatively low voltage, and at worst the projection lamp would be subjected to an overload of only a few per cent. during the heating-up process.

Faulty Scanning

Q. *Recently I was bold enough to give a show with my newly-completed 9.5 sound conversion, and although one of the films (a Popeye cartoon) reproduced beautifully, the main film was quite unintelligible—just a weird conglomeration of noise. The librarian tells me that the scanning slit must be adjusted for different methods of recording, and that some films will not reproduce properly, even on the best apparatus. This is something quite new to me—can you enlighten me?*

A. While the quality of commercial sub-standard sound prints is extremely variable, it is rather improbable that this is sufficient to account for results so poor as you describe, since even the worst prints we have encountered are reasonably intelligible. Also, it is unlikely that any library would release a really faulty copy. Much more likely is the cause suggested by the fact that the Popeye film gave good results. These films are recorded on variable-density track, whereas it is more than probable that the other film was recorded by the more widely-used variable-width system.

Given correct setting of the scanning system, the sound-quality from each of these is equally good, although naturally the proprietors each claim advantages for their respective systems. But if the optical system, for instance, is out of alignment, or if the exciter is incorrectly positioned, then the variable-width recording will be at a disadvantage, especially if it is one of the unilateral type (a simple "saw-tooth" pattern on one side of the track). If, in this case, only one half of the track is illuminated or scanned, only the peaks or the valleys of the track will be reproduced. The resultant sound will be practically unintelligible. Under the same circumstances the variable-density track will still give clear sound, although the modulation will only be a fraction of the available volume.

The remedy is obvious. Check the alignment of the scanning-system, with particular reference to the exciter, scanning-slit, and position of the photo-cell. (This last point is often overlooked, and it is essential that all light passing through the track from the scanner should fall on the cathode without interruption of any kind.)

With 9.5 film, the exact distance of the track from the edge of the film varies within small limits, and it is quite sound practice to provide a scanning-beam somewhat wider* than the actual track (0.71mm.). This is possible since the track is bordered by relatively wide black margins, so that any light "spilling" over the edges of the track will not reach the cell to set up background noise. Alternatively, a simple lateral adjustment may be provided for the existing optical, if its beam is exactly track-width. In the case of projected-track scanning, misplaced photo-cell is the most likely cause of such symptoms, as any other misalignment would be fairly obvious to the operator.

Sound-Film Dimensions

Q. *Although I have referred to several sources, I have not been able to find precise information about the various dimensions of sound tracks, the side of the film on which the track is situated, the size of the picture gate, measurements of the scanning-slit, and so on. Even the figures I have obtained are quite differently quoted in two of the works consulted. Could you print a table of the correct figures, which would be very helpful to the prospective converter?*

A. It is unfortunate that there is so much unreliable information in circulation. While we are in no position to provide a list of all relevant dimensions in terms of guaranteed accuracy, we can draw up a chart of "working" figures, which will probably be

equally acceptable. The average amateur is not very interested in the fractional thousandths of an inch, which are so vital to the film manufacturers, but the dimensions of the two "standard sub-standards" given to the nearest tenth of a millimetre will probably serve his purpose. These are given in the adjoining charts. We do not promise that these dimensions will apply to every film you may meet, for the simple reason that not every commercial house has taken care to observe the official standards accurately, but they will act as a reliable guide in making a sound-head which will make the best of the films you are likely to handle.

The "height" or "thickness" of the scanning-beam may be queried by some. This is not a figure which is positively fixed, but the size given is a commonly adopted figure, capable of giving a good response up to about 7,000 cycles per second. It seems likely that in the near future we shall be able to obtain films with a recorded response up to 9,000 C/s, and to get the full value from these the slit would have to be proportionately narrowed—say to 0.4 mil. ("Mil" is shorthand for one thousandth of an inch.) Also, it will annoy some purists that this figure should be given in terms of inches, while all the other dimensions are in millimetres. But there is a reason. Most people can read millimetres to the nearest tenth, either directly off an engraved rule, or by means of a vernier calliper, both of which are comparatively inexpensive instruments. For setting the slit of an optical system, however, the most handy tool is the feeler-gauge, which in this country is most commonly available calibrated in mils.

There seems to be a particularly varied opinion about the width of the 16mm. track, and so far as we can determine, this arises from the fact that there are three significant dimensions:—1. Printed Width. 2. Modulation Width. 3. Scanned Width. (In 9.5, these three are supposed to be identical).

Printed Width represents the total width of the strip, including the narrow dark margins. (N.B. in many variable-density tracks, these margins are absent, the modulated track occupying the entire space.)

Modulation Width is the height from valley to peak in the loudest wave recorded by the variable-width (or "variable area") method. In "duplex," or other modified tracks, it is the dimension across all the waves, at full modulation.

Scanned Width is a figure half-way between the two others, and is not particularly critical. It is slightly wider than full modulation, to "cover" small misalignments of the track, and yet not so wide that it will spill over the narrow dark margin.

* See chart on page 382

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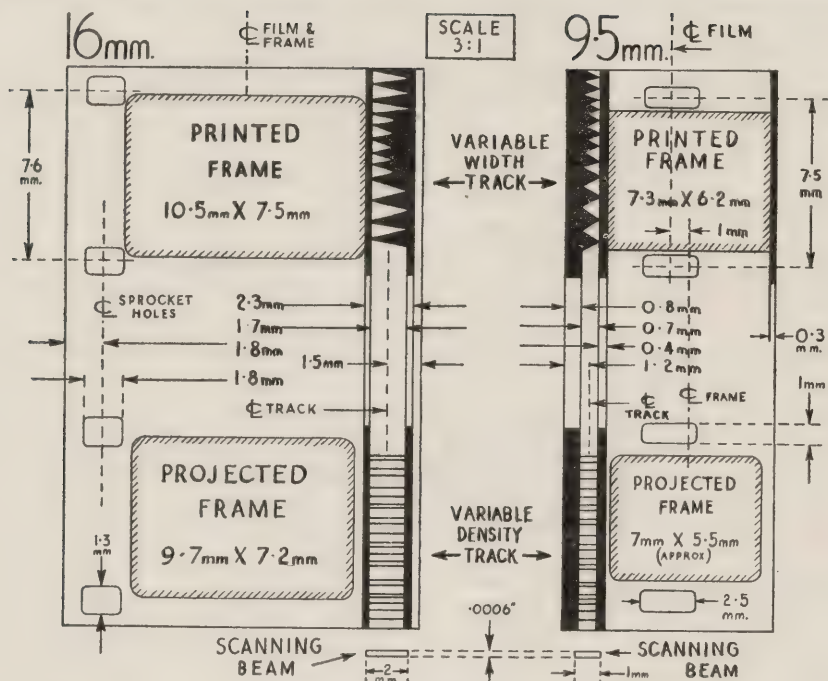
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Orientation

Descriptions of "left and right," or "front and back" of films are apt to become rather involved. The following verbal picture depends upon the reader mentally taking his normal station by his projector, standing behind the gate, and facing the screen.

With 16mm. sound film (assuming the now universal S.M.P.E. standards) the situation is as follows :—

The film in the gate has the base (glossy side) towards you, and the emulsion facing the screen. The picture is upside down. On the right-hand side of the film are the usual perforations, while on the left-hand side is the sound-track. (In other words, the track is on the "inside" as it passes through the projector.)

With 9.5 sound-film :—

The film in the gate has the emulsion towards you, and the base is towards the screen. The picture is upside-down. On the right-hand side of the film is the sound-track. (In other words, the track is on the "outside" as it passes through the machine.)

So far as the emulsion-side direction is concerned, all 16mm. sound-film is printed as though it was in fact a direct reversal film.

(I.e., the film from a personal "newsreel" sound-camera is the same as a commercial print.) 9.5mm., on the other hand, follows 35mm. practice, in which all (monochrome) prints are made with the base to face the screen. (Your own 9.5 "snaps" have the emulsion on the opposite side from the library sound-film.)

A small point, but which may be important in the highest class of work, is the error in the often-repeated claim that 16mm. and 9.5mm. have exactly the same number of frames per foot of stock. While this is near enough the truth for simple dual-gauge machines to be practicable, the actual figures are 40 frames per foot in 16mm., 40 $\frac{2}{3}$ frames per foot in 9.5, a difference of about 1.5 per cent., which is large enough to be significant in the case, for instance, of sound-sprockets, where accurate fit is essential.

In addition to the dimensions given in the chart, the following may be found helpful :—
Length of track scanned in one second :—
9.5mm. 7.1 inches. 16mm. 7.2 inches.
Interval between picture and corresponding sound image :—25 $\frac{1}{2}$ frames (approx. 7 $\frac{1}{2}$ inches). Manufacturers' tolerance in total film width :—(16mm.) minus two thousandths of an inch, plus zero.

TRACKING IT DOWN—continued

Remember, please, that these figures are given purely as "working" sizes, to the nearest tenth of a millimetre, which is the smallest unit which can be conveniently measured with the naked eye and without the use of a micrometer. Anybody who feels that this is not accurate enough for his purposes is welcome to apply for the second decimal place, which we can supply for most of the dimensions.

In our next meeting we hope to have more constructional notes for you. A likely subject is the Optical System. Suggestions and requests are in order!

FAMOUS LIBRARY FILMS

Continued from page 374

enough to repay study by anyone embarking on production of a farce-comedy: on the other hand, the Hal Roach style was deliberately more subdued and held lots of detail: the cigarette gag is typical.

PHOTOGRAPHY, DESIGN, MONTAGE. As straightforward, realistic, and slick as possible, all absolutely typical of the school of American Comedy, and admirably efficient.

TITLES. Hal Roach comedies never reached notable heights in witty sub-titles, and though Stan's mild "Excuse me. I have an appointment" is sublime, *Dynamite* has some really classic specimens, as quoted.

ACTING. Hamilton walks through a succession of gags with a pleasantly and constantly astonished demeanour, whereas Laurel puts in more personal touches such as finding his hand way down his sleeve: but the former is undoubtedly the more successful performance, because Laurel still carried traces of stage acting, and his laughter and gesticulations are at times irritating. Note from his present-day performances how completely he has corrected these faults, whereas he maintains some of the gags typical to his style, e.g. the stupid placing of two ridiculous bits of wood to block a large hole he has made in the roof. Both the stars receive about equal support, though a special mention must be made of the Walking Delegate by an unnamed player (who appeared with Chaplin in *Behind the Screen* (—*Movie Making* on 9.5mm) in 1917. This is a really delightful performance of top-hatted villainy, and makes one regret that the trade seems so frightened of making burlesques.

GENERAL. The general audience-reaction to these old comedies is, "Why are they never made now?" Of the 56 Short Films issued from Feb. 21 to March 20 this year, only 6 are comedies, of which one is a re-issue. (There are also 6 cartoons). That is, five new ones in four weeks, whereas in 1917-19 Harold Lloyd alone was making one a week! Perhaps, after the war, the pendulum will swing back...

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FAULT IN PROJECTOR

My Eumig 9.5mm. projector has developed an annoying fault: a distinct blurring on the screen, which is particularly noticeable on titles. I have fitted a new lamp, cleaned all lenses, mirrors, etc., correctly focussed the machine, tried different speeds and fitted new drive belt. Will you explain what is wrong?—L.H.

The fault appears to be "travel ghost." In other words, the film is travelling downwards during part of the time the shutter is not covering the projection aperture. Test this by taking out the projection lens, and turning over the projector slowly by hand, watching the film through the aperture. It should not move downwards at any time when the aperture is unobscured by the shutter. Probably the shutter has rotated slightly around its spindle or has become a little loose. The necessary adjustment will soon suggest itself.

REPAIRING A BEAD SCREEN

Our Society has a spring roll pattern Da Lite Screen in a metal case which we have had for some years, and which is put to good use nowadays giving shows to various people, often in the war effort. It has become patchy with yellow patches here and there, and in one or two cases there are marks which look white, but show dark under the projector light and mar the beauty of skies, etc. We have tried patching these up with white paint and ground glass, etc., but to no effect.

In the normal course of events we should have purchased another screen, but these are not available in India owing to war conditions. What do you recommend in the matter of repair? Can anything be applied to the dark patches, and if so, what? It has been suggested that we might have the whole beaded screen repainted with light aluminium paint. As a last resort, if we remove the beading and spray, would this be better than spraying over the beading?—A.C.S. of India.

"Patching" the surface of a bead screen will rarely be successful. The possibilities which present themselves are:—

(a) Spraying over the beading, provided the surface texture of the applied patches is similar to the original surface texture. We do not like the idea of silver so much as good white. There is also the chance that if some of the beads have already come off others may tend to do so. It is, therefore, safer to scrape them all off.

(b) Cover the surface with good matt white and leave it.

(c) Obtain an adequate supply of the microscopic glass beads which are available in art shops. Paint the whole surface of the screen in good white enamel, and while it is just tacky, pour all over it a generous quantity of the beads and coax over the whole surface. Work very delicately, as the individual beads must not be made to roll in the enamel. The glass sides must always be towards the viewer.

(d) Spray silver paint on the scraped screen.

SHOWING FILMS IN PUBLIC

A.E.B.—Permission to make charges for the public showing of library films can be given or withheld at the discretion of the owners of the libraries, who are in turn bound by the terms under which they acquired the rights to use the films.

If you make a charge you will have to satisfy the requirements of Entertainment Tax, and you are advised to get in touch with your local Customs and Excise Officer and explain the position to him.

If you give more than 6 such shows in one place per annum it will be necessary for you to obtain a licence for the purpose. The only exception will be if the shows are given to the members of a club or society in such manner that they may be considered private and not public functions.

You will have to comply with Home Office Regulations 983 or 1923, made under the Cinema Act of 1903. Copies of these can be obtained from H.M. Stationery Office. The best plan is to consult your local police, who will advise you of these general regulations and any others peculiar to your district, as Borough & County Councils have power to apply such additional regulations.

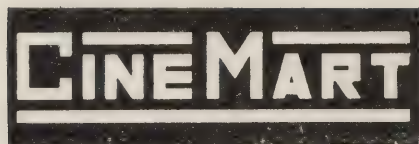
TORN PERFORATIONS

J.B.W.—Torn perforations can be repaired (a) by trimming them in such a way that the damage does not extend further, (b) patching a strip from a good piece of film over the torn edge, (c) cutting the film itself short and re-splicing.

Provided you have a splicing outfit and do a little preliminary practice on waste film, all these repairs should be easily within your capacity to perform. Consult any good photographic dealer who can advise you, sell you the equipment, or alternatively suggest somebody to do the work for you.

TREATMENT OF OLD FILM (UNEXPOSED)

D.A.—Your best plan with your out-dated films is to give an exposure twice normal, and hope for the best. There is no guarantee of completely successful results with such old material dating from 1939, but a reasonable chance of it. Our last information showed that processing of films was still being undertaken by Gevaert Ltd., Patheoscope Ltd., and we believe, also, Ilford Ltd. Your best plan will be to place the film in the hands of your local photographic dealer, who is (or should be) in close touch with the ever changing conditions of the present-day photographic trade. (Continued on page 386)



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RESISTANCE WITH PROJECTION LAMP

I read somewhere that it is preferable to use a resistance on the projector lamp circuit. The writer mentioned a resistance called the Power Clarostat. Will this be suitable for my projector? I am using a 200B with a transformer giving 50 volts output. Can I use it on the ordinary domestic light supply?—W.B.

We regret we are not familiar with the article to which you refer, or with the Power Clarostat. Nor at the moment can we appreciate the recommendation to include a resistance in the projector lamp circuit as a general practice, although we can appreciate that some forms of design might call for this. The only advantage which would accrue would be to lower the voltage passed through the lamp at will, and thus prolong its life.

Presumably you are already obtaining current from the normal supply, giving you alternating current. Provided that your source is A.C. in every case, and the transformer is rated to bring the output voltage down to 50 from the voltage level of the supply, any normal current supply may be used, and the silent 200B can be run from a domestic lighting circuit.

CARTOON WORK AND MICROSCOPY

In making diagrams on a titler, how would you represent a constant flow of water through pipes? It is easy to represent the initial filling up of the pipes by single frame exposure, but a steady flow baffles me.

One sometimes sees it represented by a constant succession of arrows. How are these made to move? I imagine they are made from a short sequence of celluloids showing the track of one arrow until it reaches the position of its predecessor. Do I need any special lighting or lenses to photograph through a microscope? (I use a 16mm. Bolex camera.)—E.F.

You hardly give us enough data to enable us to answer your query with ease. How do you wish to represent the water—in a diagrammatic manner or in a naturalistic manner? We presume that the former is the case. Then as good a method as any is the passage of arrows or small shaped symbols; or of a series of patches of tone in the proper direction will give the impression required.

But one important point must be borne in mind when using a series of identical shapes in sequence. The apparent movement in a given direction will be reversed if your units displace more than 50 per cent of the distance between them in between individual exposures. The reason is that the mind seizes hold of the easiest thing, and in this case the easiest thing for it to apprehend will be the one which is nearest to the last thing it saw.

An object which has moved more than half the distance between A and B will be nearest to B, and the impression will then be that B has moved back to the spot occupied by the object, instead of the impression that

THE CINEMATOGRAPH FILM (CONTROL) ORDER No. 430

states that on and after April 8th, 1943, no cinematograph film of any width shall be supplied except under the authority of a licence granted by the Board of Trade. The order does not apply to priority orders or to films supplied by a renter for exhibition in the British Isles. The effect of this order is that libraries will have difficulty in obtaining replacement prints and new releases.

We have been film distributors for many years, and during this period have accumulated colossal stocks of prints in 8mm., 9.5mm. and 16mm. silent and sound, and which will allow us to continue our library service for some considerable time to come **EVEN IF NO FURTHER PRINTS OF ANY WIDTH WERE AVAILABLE.** However, it is possible that there will be some slight relaxation of the order which will enable us to offer new releases to our subscribers from time to time.

We advise placing contracts and block bookings for the coming season at an early date. This will allow us to arrange distribution of all available films to the best advantage. This paragraph is particularly addressed to subscribers who have had regular bookings with us previously.

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A has moved forward to the spot occupied by the object. This effect can be seen in the ordinary cinema when the wheels of vehicles are portrayed, or in some cases where the tracks of tanks or tractors are shown.

You do not need special lenses for microscopic photography, nor elaborate lighting equipment. The subject is, however, rather too wide to answer adequately within a small compass. We recommend you to a very useful book on the subject, which shows how photomicrography can be embarked upon quite simply and effectively with the minimum of apparatus. The volume is "Amateur Photomicrography," by Alan Jackson, published by the Focal Press, London, and obtainable through your photographic dealer or local bookshop.

CHIEFLY ABOUT DREAMS

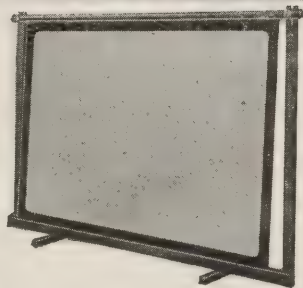
(Continued from page 365)

mind is covered by a film already in the catalogue of military training films, for in addition to purely technical films on the handling of weapons, tactics and the like, there are "morale" films of wide general interest, giving interesting insights into Army life. One of the most successful of these, "Next of Kin," was, it will be remembered, generally released.

The only aspect of Army life on which the average amateur could express himself with any authority is the recreational side out of parade hours. For this you would need permission to film—and the stock to implement that permission. Then to pile Pelion on Ossa—even assuming that the production of such a film was regarded by the authorities as having some value to the unit concerned, it would, by becoming "semi-official," necessitate the allocation of film stock or reimbursement for stock used. But the Army, like every other Service and Ministry, calls for more stock than it can get. It has other uses for it than to share it with you.

There remains, however, one outlet to creative activity—the suggestion box now being installed in every unit. Although you may not be in a position to make films, you may yet achieve the vicarious satisfaction of advancing an acceptable idea on film matters. So write and read—and see—cine as much as you can. It will help you along to that happy time when once again you will be making your own films just how and when you please. And it is then that the fact that you have not allowed your talent to rust, or your enthusiasm to evaporate, will stand you in good stead. Good luck!

The Editor.

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Letter File

M.O.I. FILM SHOWS

Sir,—While one shares the disquiet expressed by Philip Jenkins about the Government-sponsored show which he recently attended, and agrees with his condemnation of shows being put over "in such a slipshod and ineffectual manner," one wishes that he had gone to slightly more trouble and had indicated under what auspices the show was given.

The term "Government sponsored" is an extremely elastic one, and includes shows by professionals, as well as by amateurs who merely borrow films, none of whom would dream of putting on a show of the type mentioned. Mr. Jenkins' criticism loses its value if practically all who read it feel, as many feel who have brought the article to my notice, that it must have been a show by someone who had managed to get hold of a projector without knowing much about substandard projection; and that on the basis of this one show your correspondent is, by implication at least, suggesting that

(a) Equipment in general is not fully adequate to its task, and

(b) That supervision of shows is poor.

While this may be true of some shows (the figure of some 5,000 people a week is quoted), it is most certainly not true of shows for which the Ministry of Information is responsible, which in London and the South East cater regularly each week for some 20,000 people in village halls, factory canteens, W.L.A. hostels, N.F.S. stations, and hosts of other places, and at which the standard of projection will bear comparison with any substandard projection Mr. Jenkins has ever seen.

Films Officer,

G. DEXTER,

London & South Eastern Region.

Editor's Note. The following are extracts from an article, "The Cracked Voice of Propaganda," in a recent issue of "Documentary News Letter," which reached us shortly after Mr. Dexter's letter:

"Over the past two or three months reports have been coming in to show that although the M.O.I. scheme gives an enormous number of shows to large numbers of people, the shows themselves are not all that they might be . . . There seem to be two main problems: (1) The shows are not presented as well as they could be. (2) The quality of the sound is so bad that it is often completely unintelligible."

It is pointed out that the projectionists and organisers are "good, competent and enthusiastic, but few of them have any

(Continued on page 392)

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experience of the presentation side of the entertainment business." Further, the poor quality of the sound is to a certain degree the result of war conditions. Replacements of projector parts are difficult to get. Inexperienced personnel, faulty film stock and shortage of chemicals have had their effect on the output from the laboratories.

But "there are so many simple little tricks that can improve 16mm. projection that are not known by the technicians involved. No re-recording of any film that is to be optically reduced, no background music or effects, as little dialogue as possible, no commentators with deep base voices, simple damping of tinny halls. Some sound systems are much better for optical reduction than others."

Nothing yet appears to have come of a suggestion made to the M.O.I. that a sound engineer should be appointed to conduct an investigation. Meanwhile, adds D.N.L., "good audiences, good films, and a lot of valuable labour and materials are being wasted."

A.C.W. GOES EAST

Sir,—I wish to express my sincere appreciation for the way in which you, through the medium of your excellent magazine, are carrying on traditions of the "sub-standard" enthusiast, inasmuch that you are achieving the task of turning out a first class job of work under, to say the least, trying conditions. Easy enough it is for us out here to receive the old A.C.W. regularly, that I think at times we are apt to forget the headaches you must have when compiling that mine of interesting and educational information packed behind the bright cover!

I perhaps am luckier than many, in the fact that I am able to carry on with my Cinematography. The conditions and sets are not always the ones which would be chosen if it were peace time, but having myself been a very enthusiastic amateur in pre-war days, I find these items not as troublesome as would appear at face value. I think the heartaches and dire disappointments one has when first starting as an amateur, and gaining that much vaunted "experience by failure," (although this was lightened somewhat by lengthy reading of the A.C.W.) put me in good stead to do the job I am now doing.

Along with me are several Sergeants who were keen amateurs before the war, and it is needless to say that when I receive the A.C.W. I am usually not the first to look at it! Receiving the magazine is an event second only in popularity to pay parade!

Once again slapping your back for a very fine job.
F. SHERRINGTON LEGG, Sgt.
Army Film & Photographic Unit,
Public Relations, G.H.Q., M.E.F.

ASSOCIATION FOR SCIENTIFIC PHOTOGRAPHY

A SHORT time ago several scientists who use 16mm. cinematography (in point of fact they are all users of the Cine Kodak Special) discussed among themselves the advantages of co-ordinated, directed work in the scientific film field. And from that discussion has arisen the Association for Scientific Photography, membership of which is open to anyone actively engaged or interested in the use of cinematography or photography as a scientific instrument. Junior members (age 18 to 23 years) pay no entrance fee, and for them the annual subscription is only half-a-guinea. Ordinary membership is £2/2/0, with a guinea entrance fee.

The Association maintains what might be termed an information bureau containing, as far as possible, full particulars of the activities of all members and, in suitable cases, the existence and whereabouts of specialised photographic apparatus and equipment. This data is used by the Association for the benefit of members as a "pool" from which information may be drawn on the very varied applications of photography to research and teaching.

Use is also made of this information to enable personal contacts to be made between members working in similar fields, and also to facilitate visits by members, who may be using similar photographic procedures, to the laboratories of other members. The field covered is a very wide one, and includes photographic processes of all kinds, such as radiography, colour photography, photomicrography and in particular sub-standard cinematography in all its branches. In addition, the Association endeavours to obtain for members, on request, information on practically any photographic problem which may arise in the prosecution of scientific work.

It is anxious to foster the production of sub-standard films for research purposes and to endeavour, as far as is possible, to raise the standard of the method of presentation of such films, which at the present time is low. Members are able to obtain information on methods of production and methods of presentation of films of scientific interest.

The committee is a very impressive one. Seldom, indeed, can a photographic organisation have been inaugurated under so distinguished an aegis. Among them are J. Yule Bogue, Professor of Physiology to the Nuffield Institute of Medical Research at Cambridge, and producer of substandard films on biological subjects; Dr. H. Mandiwall, who has done considerable work on 16mm. Kodachrome films of dental surgery; Sydney Boyle, chief photographer of I.C.I.

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and pioneer maker of substandard cartoons for instructional purposes (in Dufaycolor); and that other pioneer of the substandard film movement, George H. Sewell.

FILM LIBRARY ASSOCIATION

Although it is primarily a trade body, amateurs will welcome the formation of a new organisation, the National Association of Substandard Film Libraries, since its aim of promoting the use of both 16mm. sound and silent films for entertainment, training and education, cannot but influence their own activities.

One may reasonably hope, too, that it will be instrumental in securing directives from local authorities on a question which not infrequently bothers the amateur: the legal position of those who give shows either without charge for admission or for charitable purposes.

Among the subjects to be discussed at the first annual conference (which will probably have taken place by the time these notes appear) are the supply of feature films and Technicolor films.

THE DIRECTOR SPEAKS

THAT arch criminal, Mars, seems to have an unexpected redeeming feature: a sense of fairness. He deprives us of the means and opportunity of making films, but compensates us handsomely by allowing us to hear how the really outstanding exponents of filmcraft work. For, but for the fact that William Wyler is now a Major in the U.S. Air Corps and here in this country on military duties, with Captain W. V. Skall, foremost cameraman of the American Technicolor organisation, we might have waited a very long time before hearing their own personal views on the relationship between director and cameraman which they gave before a packed meeting of the Kine Group of the R.P.S. a short time back.

Major Wyler paid tribute to the work of Gregg Toland, now Lt. Toland of the U.S. Navy Photo Unit, with whom he had often collaborated. Before they could start on a picture both he and Toland must like it as a subject. When Toland is analysing the photographic treatment, Wyler, in effect, works under him in an advisory capacity only, even though on the floor the latter is the supreme commander.

As an example of Toland's insight as expressed in methods of treatment, his use of frontal hard arc lighting throughout "Dead End Kids" was cited. Unpleasant sometimes in its effects, it expressed unmistakably the effect of the hard, searing sun.

Toland's method is first to study the script and decide upon the general lighting

treatment throughout, and then to break it up into sections which shall receive treatment that varies from the general level while maintaining artist affinity with it.

Major Wyler expressed the hope that he himself would one day have the opportunity of making a picture in Technicolor of a subject in which there was little actual colour, but in which he was able to bring emphasis to bear as he desired on significant colour content.

Captain Skall, while acknowledging the outstanding brilliance of Gregg Toland, pointed out that not all cameramen were so fortunate as him in their working conditions. Many, unlike him, cannot pick their own pictures, but find on Saturday evening that they are going to start a picture on Monday morning with Miss So-and-So whom they have never seen. Miss So-and-So may prove to be a photographic problem. Cine photography is largely portrait photography, and although Miss So-and-So may never say a word on the subject it is very definite that she is going to control the type of photography on that job. You merely have to look at her!

The cameraman always lights and works to a predetermined aperture. Generally the aperture used is $f/2$. Some black and white cameramen come down to $f/2.7$. In "Citizen Kane" Gregg Toland used arcs and went down to $f/8$ and $f/11$ at times.

The cameraman arrives at the studio fairly early—about 7 a.m. The actors may get there from 5 a.m. to 7 a.m. to get made up.

16mm. TECHNICOLOR

Technicolor has come to the substandard screen. It is already being used in the 16mm. gauge by the Services, and now the private cine user can experience the satisfaction of presenting Technicolor films in his own programmes. Through the courtesy of the distributing agency, Britannia Films, Ltd., of 9, Upper Berkeley Street, London, W. 1, we were able to see a number of the first releases.

It is doubly fortunate that the films themselves, apart from the consideration of colour, should be notably effective from the photographic standpoint. They do not rely on their novelty alone for their success. The colour is used with restraint and imagination. Some six or so titles from the World Window travel series are available, and others are to be issued at regular intervals.

The translation of Technicolor to 16mm. may well be regarded as a milestone in the progress of substandard cinematography, and it is a matter for congratulation that it should have been achieved in wartime. Details of releases and hiring fees may be obtained from the address above.

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Wanted Pathe Vox (super preferable), would offer 200 B. Plus. as part-exchange, also 16mm. silent films. 260, Myton Road, Warwick.

Urgently required—16mm. Kodak special with largest aperture lenses, varying focus, magazines, etc. Box No. 617, "Amateur Cine World," 24, Store Street, London, W.C.1.

Wanted Ilford Micro 5 Orange Glass Filter 25mm.; Pathe Neutral Density Filter; also Cinepro Vertical Tiltler Stand. Austen, 149a, Wickham Road, Shirley, Croydon.

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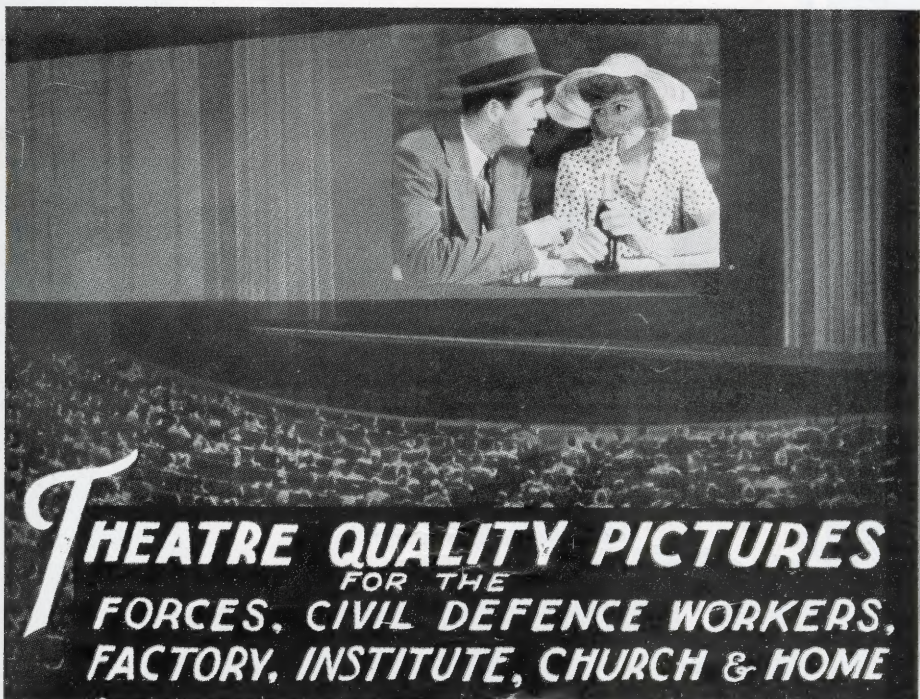
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